

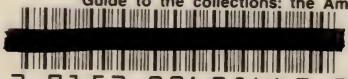
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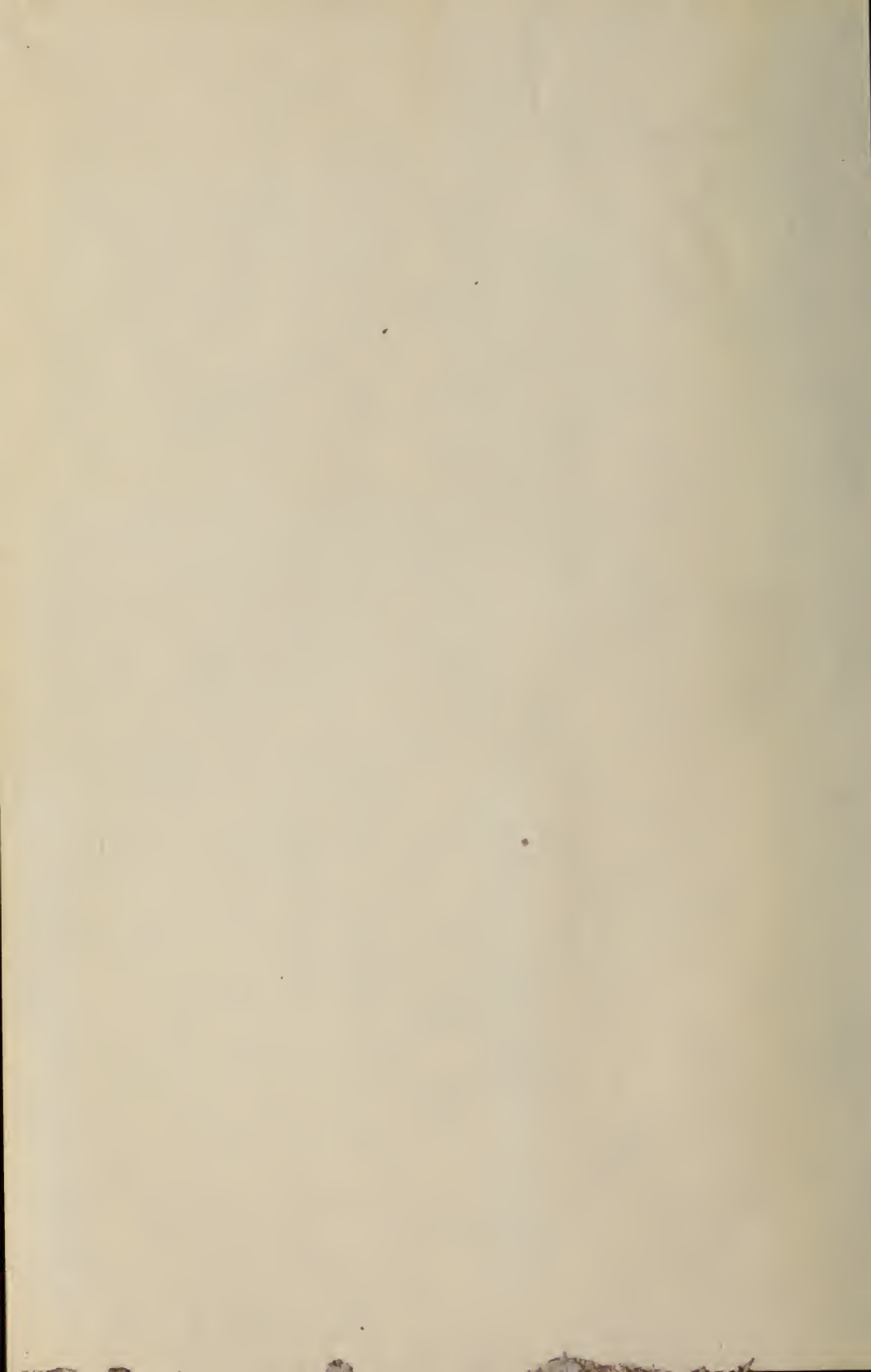
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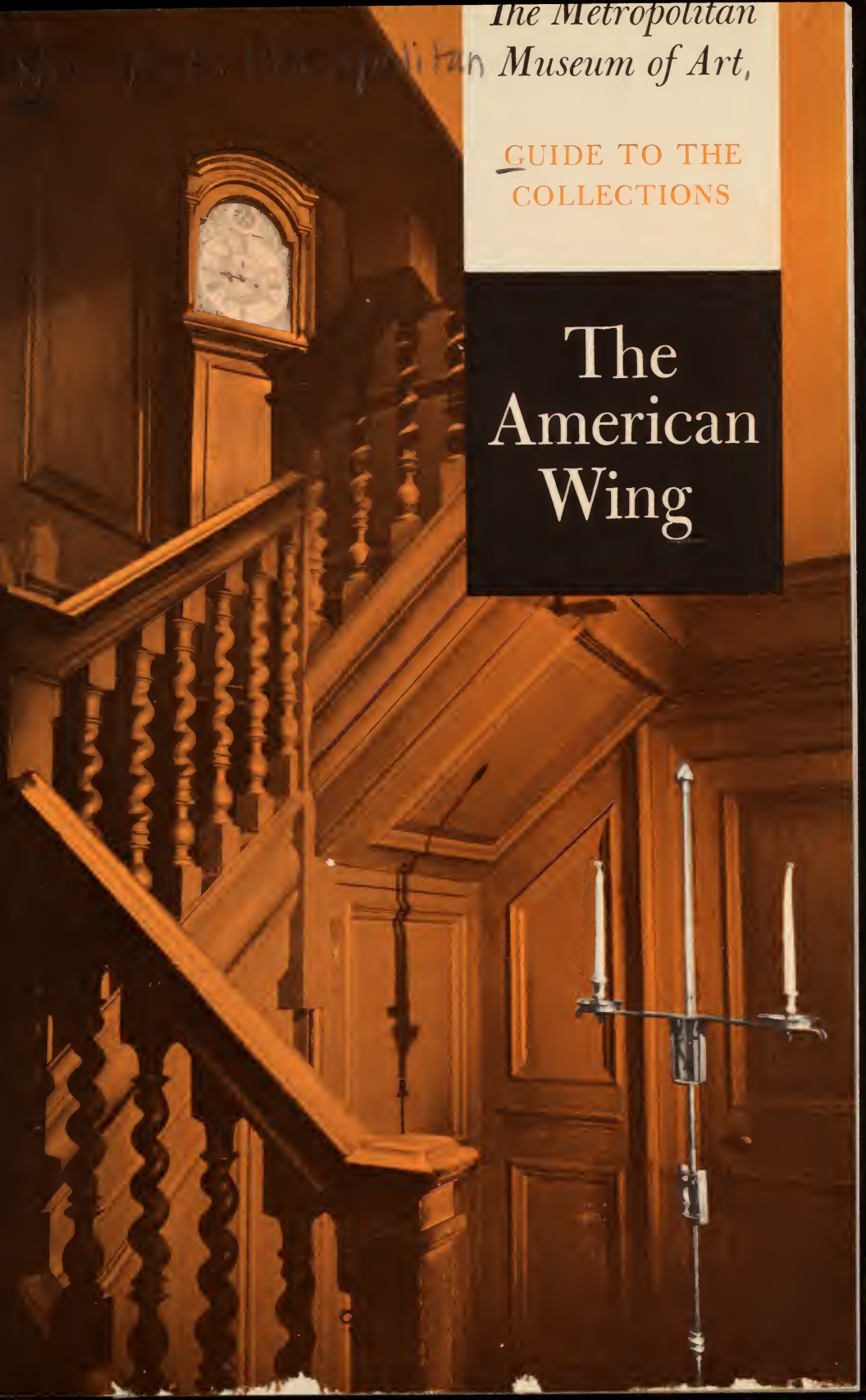
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The background of the cover is a photograph of an interior space. On the left, a wide wooden staircase with a dark, turned balustrade leads upwards. On the wall above the stairs is a large, ornate wooden clock with a white face. To the right, a dark wooden door is visible. In the foreground on the right, a silver candelabra with two lit candles stands on a surface.

*The Metropolitan
Museum of Art,*

GUIDE TO THE
COLLECTIONS

The American Wing

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*The Metropolitan Museum of Art
Guide to the Collections*

AMERICAN WING

When the American Wing was opened to the public in 1924 one newspaper reported that this was in some respects the most important event in the history of the Metropolitan Museum. For the first time an American museum had given a prominent place to the early domestic arts of this country, displaying them in a way that explained their historical development. The interest so sharply aroused by that

1. Façade of the United States
Branch Bank, 1822-24





2. Doorway from Westfield,
Mass., c. 1750



3. Doorway from Chalkley
Hall, Frankford, Pa., c. 1776

opening has grown enormously over the intervening years, as the development of Colonial Williamsburg, Sturbridge Village, the Henry F. du Pont Winterthur Museum, and American “wings” in other museums so dramatically proves.

The American Wing is a separate structure, the gift of Mr. and Mrs. Robert W. de Forest, connecting with other elements of the main buildings of the Museum. The exterior façade (1), constructed of Tuckahoe marble from Westchester County, is that of the old United States Branch Bank, erected on Wall Street in New York between 1822 and 1824 from the plans of a well-known architect of the day, M. E. Thompson. Within, the Wing consists of a series of so-called “period” rooms whose woodwork and other architectural features have been removed from early dwellings that once stood in various colonies and states along the Atlantic seaboard. These elements, preserved from neglect and destruction, have been reinstalled in the Wing in a manner as closely as possible duplicating their original arrangement in the structures from which they came. The furnishings of the interiors—draperies, furniture, paintings, metalwork, and other accessories—are contemporary materials that also duplicate as faithfully as can be those that would have been in the rooms in the heyday of their active use. The Wing comprises three floors and the rooms are arranged in chronological sequence, starting at the top floor. In the galleries and corridors connecting these rooms a supplementary comprehensive selection of early American decorative art is displayed against appropriate backgrounds and in systematic groupings.

Two exceptionally fine and totally different 18th-century doorways frame the approach to the exhibits in the American Wing. One (2), of wood, from a building in Westfield, Massachusetts, shows the vigor and freedom with which the Georgian style was interpreted by provincial carvers and builders along the Connecticut River Valley. The other (3), of stone, from Chalkley Hall, emphasizes the sophisticated restraint with which that same general style was construed in the vicinity of the Philadelphia metropolis. Both doors lead to such supplementary exhibits as were mentioned above.

A few comments on these supplementary exhibits will help to relate them to the general scheme. For instance, the Museum owns a very large and particularly fine collection of American pewter, only a small part of which can appropriately be shown in the period rooms. Throughout the colonial period and later, pewter, made principally of tin with small admixtures of lead and antimony, was a ubiquitous metal, serving myriad human wants from the nursery to the banquet hall, from the tavern to the Communion table. It is a relatively soft and destructible material, but it may be easily melted and remolded at little expense. Molds, however, were costly and

Supplementary exhibits;
pewter



4. American pewter, 18th–19th
centuries

their prolonged use tended to retard developments in design. Thus, since forms in pewter were often modeled after those in silver, the styles of pewter porringers, tankards, and chalices persisted long after the silversmith had abandoned them for more modern ones. However, the lasting attraction of these more or less standardized shapes in pewter may be judged by such fair examples (4) as a chalice by Johann Christopher Heyne, a flagon by Thomas Danforth Boardman and Sherman Boardman, or a magnificent 15-inch dish by Simon Edgell. The last, made of excellent metal and strengthened

Pottery, porcelain, and
pressed glass



5. Glazed pottery deer, Bennington, Vt., 19th century



6. Pressed glass dish, Mass., mid-19th century

Pennsylvania German art

by scrupulous all-over hammering, typifies all that is best and significant in our early pewter.

Although pewter was long very widely used for dining and drinking, pottery and porcelain and glass gradually usurped its place in such service. Coarse pottery and stoneware were made in the colonies from a fairly early date, but in better homes of the 18th century imported wares—delft from Holland, similar glazed earthenware along with salt-glaze pottery and other glazed wares from England, porcelain from France and the Orient, such as may be seen in the rooms of the Wing—were increasingly in demand.

The domestic wares that were developed to compete with those imports are represented in the collections, notably the colorful decorated pottery of the Pennsylvania Germans, the more sophisticated highly glazed pottery (5) and Parian ware from Bennington, Vermont, and the even more sophisticated porcelain made by Tucker and Hemphill early in the 19th century in Philadelphia.

Another especially interesting aspect of the collections is the large variety of pressed glass—this typically American product, mechanically produced in metal of high quality, often of brilliant color, and, in its earlier phases at least, impressed with attractive patterns of lacelike fineness (6). Although commonly referred to as Sandwich glass, such wares were made at a number of American glasshouses, at Pittsburgh, as well as at Sandwich and elsewhere, presumably as a relatively inexpensive substitute for cut glass.

One further category of material that is represented by token displays is the distinctive and colorful folk art of the pioneers from the Rhine Valley and the Palatinate who settled the southeastern counties of Pennsylvania in response to William Penn's offer of refuge from persecution. The painted dower chests of these "Pennsylvania Germans," their boxes and cupboards, sgraffito and slipware pottery, objects in wrought iron, textiles, and illuminated texts, or "fraktur," all recall German prototypes, but they do

not lack originality. One can get an idea of the nature of this very attractive and varied art from a painted dower chest (7), decorated in Dauphin County by Christian Selzer, whose signature and the date 1785 appear in the right and left panels. The design of several walnut and oak tables suggests a medieval derivation; in one sawbuck table, for instance, Gothic arches shape the ends.

Prints and paintings by native artists, as well as imported pictures, hung in a majority of the better colonial homes, and a wide variety of appropriate examples are displayed in the rooms and galleries of the Wing. However, since these are discussed in some detail in another section of the Museum's guide they will only occasionally be mentioned here.

7. Painted Pennsylvania-German dower chest, by Selzer, 1785



The earliest examples of colonial craftsmanship are displayed on the third floor. Here let us pause to recall that the colonists who settled at widely scattered points along the Atlantic seaboard in the 17th century intended to build and furnish their houses as nearly like their old homes as their skills and the material at hand would permit. It is well to remember how soon after the first strains of settlement had eased they succeeded in providing for themselves dwellings, meetinghouses, furniture, silver, and

The Third Floor; 17th and early 18th centuries



8. Entry and staircase from the Samuel Wentworth house, Portsmouth, N.H., c. 1671

9. Detail of turning and “sun-flower” carving from a Connecticut chest, 1650–1700



10. Brewster-type chair, Mass., c. 1650



ized arrangements that were so soon to become widely fashionable in America as in Europe. This transition toward a more modern concept of living and the changing styles by which it was accommodated can be traced in the rooms and other exhibits of the American Wing.

By way of introduction to the progression of rooms, in an alcove off the corridor leading to the central exhibition gallery on the third floor is installed a typical entry (8) of an early New England frame dwelling. On either side of the tiny “hall,” just within the main entrance, two doors originally led to the main ground-floor rooms; butted against

the exposed brick wall of the central chimney, an enclosed staircase winds to the upper floor. Ranged along the corridor itself, furniture forms also typical of the early colonial period—chests, desk boxes, tables, and chairs—display a variety of carved and turned motifs (9) that characterize the decoration of the time.

In the large central gallery this introduction is amplified into a more general summary of the character of American 17th-century decorative art. The heavy, roughly hewn roof trusses of this room, resembling the construction of the great Gothic halls of England, are adapted from those in the Old Ship Meetinghouse, Hingham, Massachusetts, built in 1681 and still serving its congregation. (The original roof structure at Hingham spans a hall wider than the nave of any English Gothic cathedral.)

Seating furniture was not so common in 17th-century America as it later became, and by no means so comfortable. Chairs made few concessions to the irregularities and shifting needs of the human body; straight-lined, firm, and often elaborately turned and carved, they did however impose upon the sitter a measure of dignity and importance that the frequent addition of cushions did little to modify. The so-called Brewster chair (10), with its several tiers of spindles, the somewhat simpler Carver chair, and the wainscot chair (12) with its solid paneled back, fine examples of which are exhibited, emphatically demonstrate these points. Built-in upholstery, as in two rare examples (11) whose seats and half-backs are covered with Turkeywork over marsh-grass stuffing, mark the simple beginnings of new standards of comfort.

The chest, which sometimes doubled for a seat as well as a storage place, was one of the most typical forms of the period. The addition of drawers, naturally, reduced the one function and augmented the other. The most developed form was the cupboard—the court cupboard (13) and the press cupboard—used for display and storage; a form which in America reached a peak of elaboration in the 17th century and then practically disappeared. On chests, cupboards, and chairs alike, the flat carving, ap-



11. Side chair with Turkeywork seat and back, Conn., 1650-75

12. Wainscot chair, English, early 17th century





13. Court cupboard, Conn.,
c. 1700



14. Marbleized folding table,
Mass., late 17th century

plied bosses, and turned elements recall the styles of Elizabethan and Jacobean England.

One of the earliest known American tables, consisting of trestles under a removable board, and a folding table (14) with heavy turned legs, its surface painted to simulate marble, both display space-saving features so desirable for small rooms and large families.

The parlor from the Thomas Hart house (15), built in Ipswich, Massachusetts, before 1675, is the earliest of the Museum's American rooms. The enormous fireplace of large, irregular bricks suggests the size of the chimney pile about which the house was built. (An entry, roughly similar to the one already noted, was originally just beyond the door to the right of the fireplace.) Hand-hewn oak corner posts, horizontal supports, or girts, and the huge summer beam that spans the room from the chimney to the end wall, all firmly joined by mortise and tenon, frankly reveal the structural skeleton of the

15. Parlor from Ipswich, Mass., before 1675





16. Carved chest by Dennis,
Ipswich, Mass., c. 1675

building. Plaster and brick were used to fill the wall between the studs, as may be seen in one exposed section. Boards, lightly molded at the joins, sheathe the fireplace wall. The small casement windows with their diamond-shaped leaded panes are facsimiles of the originals. Such houses were poorly heated (the large fireplace created a strong draft that copiously sucked in cold air from the outside), inadequately insulated and ventilated, badly lighted (window glass was costly and good lamps were not yet developed); they were nevertheless soundly constructed in accordance with traditions that were centuries old.

The Hart room is furnished with 17th-century oak and pine furniture, much of Massachusetts origin, as the cupboard, the desk box, and the carved chest (16) made by Thomas Dennis of Ipswich. An oak chair table is a space-saving form mentioned in Massachusetts inventories as early as 1644. Bed and cradle also represent forms listed in early New England inventories and, considered with the various other examples of furniture and the presence of a bake-oven recessed in the fireplace, suggest the multiple purposes such a room might have served. Wine jugs of English pottery (so-called Lambeth delft) displayed atop the cupboard on a velvet runner, a printed map on the wall, the homespun bed

and cradle coverings and window hangings, typify the colorful accessories that were familiar to the early settlers. In this respect it should be remembered that much of the furniture that has survived from the 17th century in the natural wood was originally painted. (Striking examples of such decoration are on view in nearby galleries.) Open grease or oil lamps, candlesticks, and rushlight holders, as may here be seen, were simple—sometimes very handsome—devices for supplementing firelight with their own feeble glow.

The development of new standards of taste and style is immediately evident in the chamber (an upstairs room) from the Samuel Wentworth house (17), built in Portsmouth, New Hampshire, about 1670 and “modernized” about 1710. The main staircase of the house, with its unusual spiral-turned balusters and attractive paneling covering the chimney bricks, serves to introduce these changing concepts.

The room proper is higher and more spacious than the Hart room and the architectural features are more formally and deliberately treated. Constructional elements—all of white pine here—still

17. Room from Portsmouth,
N.H., c. 1670–c. 1710



intrude into the room (as they do, to save space, in many modern apartments), although the ceiling joists are plastered over, two of the corner posts are neatly boxed in, and the two summer beams and the girts are deeply and decoratively chamfered. The gunstock shape of the two other corner posts provides a bearing for the crosswise girts.

The fireplace wall is covered by wide panels with heavy moldings; the fireplace opening is framed by a very robust bolection (projecting) molding and capped by a boldly fashioned mantel, a convenient resting place for such useful and decorative objects as candlesticks, flower holders, and the like. Everywhere the woodwork has been repainted an Indian red, its original color. Within the fireplace the bricks are laid in a herringbone pattern, another instance of more deliberate arrangement. Double-hung sash windows with molded muntins, such as those in this room, were introduced very late in the 17th century and remained a standard treatment throughout the next century and beyond. Brass door hardware replaces the shapely wrought-iron fixtures seen in the Hart room.

New fashions are also evident in the furnishings of the room. Oak all but disappears, replaced by walnut, maple, beech, and similar hard woods. Handsome veneers are at times used, and in two



18. Side chair, New York, late 17th century



19. Daybed, late 17th century

examples in the Museum table tops are of imported Dutch tile depicting Biblical scenes and of inset slate respectively. Combinations of curved relief carving on chair backs and stretchers, often with caned seats and backs (18), result in lighter, more graceful forms and reveal the influence of both the European continent and, indirectly, the Orient on contemporary design. Easy chairs and daybeds (19) provide unprecedented comfort for sitting or lounging.

Draw curtains, following a late 17th-century French design, permit the maximum amount of daylight to enter the windows, still relatively small. As in the 17th century, imported Near Eastern carpets continue to be used as table rather than floor coverings. Desks provide new convenience for writing, replacing the old desk boxes. Such relatively expensive items as imported looking glasses and brass wall clocks, as well as tin-glazed pottery from Holland and England, become increasingly common.

Also, the growing affluence of the colonists encouraged the development and immigration of skilled silversmiths. A large two-handled cup (20) made by Jacob Hurd of Boston is an outstanding example. The Museum's comprehensive collection of such work, to which we will presently refer, is exhibited in a separate gallery.

A still more studied treatment of architectural elements can be seen in the other rooms on the third floor of the Wing. The Gothic strain gives way to renaissance influences as they sifted through English books of design to the colonial craftsman. The paneled fireplace wall (21) from a house built in Newington, Connecticut, with its fluted pilasters, arched panels, and shell-top cupboard, shows some familiarity with those influences as interpreted by a provincial woodworker in unfinished pine. Rosettes carved in the "capitals" of the pilasters and crossed stiles in the lower wainscoting are both typical of 18th-century interiors in the Connecticut River Valley. The difficulties of overland travel in colonial America made waterways, rivers and bays, the main arteries of communication. Along with

20. Silver cup by Jacob Hurd
(1702-1758), Boston,
before 1741





21. Paneled wall from Newington, Conn., c. 1730

freight and news, fashions and styles moved upstream to inland communities, to be adapted by local craftsmen in terms of local taste, needs, and materials. Sliding inside shutters at the windows, as here installed, were not unusual in such houses.

The walls and ceiling of a room from a farmhouse in Hampton, New Hampshire, are completely paneled in unpainted pine. The little chamber, without a fireplace, may have been an upstairs room in which a folding bed furnished with quilted or homespun wool or with wool embroidery might very appropriately have been installed. Country versions of fashionable furniture show how pleasantly the current styles could be simplified and adapted by the rural artisan. In several rooms and galleries on this floor are to be seen varieties of the butterfly table, a provincial form so called because of the shape of the solid "wings" that support its hinged leaves.

One gallery is reserved for examples of the decoratively painted woodwork that lent color to so many colonial interiors. The graphic designs—including floral motifs, exotic forms, and a depiction of Elijah carried up to heaven, from a house in Belle Meade, New Jersey—show respect for Dutch styles. Elsewhere rich woods, tortoise shell, and marbles are ingeniously and inexpensively simulated in paint. A painted cupboard, or kas (22), from the Hudson River Valley is a delightful reminder of the huge Dutch prototypes whose expensive woods and ornate carvings are here simulated in grisaille decoration.

A heavy Dutch door in two sections, its top panels pierced by oval lights of green glass, leads to an alcove recalling the different traditions that mingled in that valley. The stained gumwood paneling of the fireplace wall (23) came from a stone house built in High Falls, Ulster County, New York, in 1752. Fluted pilasters and an elaborate cornice, ornamented with dentils, remind us of the strong impact of imported architectural design books throughout the colonies. The concave corners of the raised

Painted woodwork



22. Painted kas, New York, early 18th century



23. Paneling from Ulster
County, N.Y., 1752

panel above the fireplace, similar to other examples to be seen in that general area, may represent the influence of Huguenot craftsmen who are known to have worked there. Here for the first time in the Wing we see the fireplace framed by glazed pottery tiles ornamented with figures of divers types, a widely popular practice in the 18th century.

A high chest of drawers (24), also of gumwood, and also probably from the Hudson Valley, represents an early example of a form (now called a high-boy) that was to be elaborately developed in America. The spiral turnings of its five legs and its flat stretchers hark back to European styles of the period of Charles I and Charles II.

In a room from the John Hewlett house (25), built in Woodbury, Long Island, about 1740-50, the fireplace wall again features fluted pilasters that are carried up into projections of a heavy cornice, the provincial equivalent of a classical architectural entablature. In the Hart room the structural needs of the house, frankly stated, made the style. Here the formalities of design to a degree obscure the

structure. The abbreviated pilasters over the fireplace rest on nothing and do not even suggest structural supports. Dutch tiles depicting Biblical subjects surround the fireplace opening, which is flanked by a carved shell "beaufett," or cupboard. This, in turn, is flanked by a closet in the rear of which a concealed panel once led to a secret stairway. The woodwork is painted blue-gray, a popular color about New York at the time.

An early gumwood desk-on-frame (26), with turned legs and a shaped skirt with pendent drops, is an unusual variant of cabinetwork in the New York region. The sort of piece that might have descended from an earlier generation to grace a Long Island home, it is inscribed (illegibly, unfortunately) in Dutch. Blue and white resist-dyed linen was apparently widely used in and about the New York area for window hangings, upholstery, and bed furniture. Beds themselves, often four-posted with more or less elaborate testers, were occasionally still installed in parlors, as they had been in the 17th century. Clocks, now equipped with a long pendulum



24. High chest of drawers,
New York, late 17th
century

25. Room from Woodbury,
L.I., c. 1740-50





26. Desk-on-frame, New York,
c. 1700

and an anchor escapement to improve accuracy and protected from dust and dirt by a wooden case, took on a general appearance they retained for a century or more. (The term grandfather's clock was suggested by a popular song of about 1880.)

The latest room on the top floor of the Wing is built about the long paneled fireplace wall (27) from the country house of Metcalf Bowler in Portsmouth, near Newport, Rhode Island. Again the fireplace has a surround of tiles and the pilastered and paneled woodwork dimly but pleasantly recalls the academic practices of Georgian England. Paneled sliding doors over the fireplace close over shelves within. The cornice molding projects out over the pilasters and doors to provide a rhythmic spacing of breaks.

As the 18th century progressed furniture styles continued to change. Forms introduced in England during the reign of Queen Anne, characterized by the free use of simple, curved lines, became increasingly popular in the colonies during the second

27. Paneling from Portsmouth,
R.I., before 1763





28. Embroidered chair seat,
Conn., 18th century

29. Side chair by Southmead,
Middletown, Conn., c. 1720

quarter of the century. (None of the American examples were made during the reign of Queen Anne.) The cabriole leg with a simple pad foot was used on chairs, tables, and case furniture. Chair backs, often with solid, vase-shaped splats, were comfortably and gracefully curved. A number of examples in the Wing still retain their original crewelwork (wool-embroidered) upholstery, notably a set of four side chairs (29), said to have been made by one Southmead at Middletown, Connecticut, with seats (28) embroidered by his wife. Japanning, that is painting in imitation of Oriental lacquer, and at times of tortoise shell, was sufficiently in demand to encourage numerous colonial craftsmen in this medium. English designs were available for their guidance but, as usual, local interpretations resulted in distinctively American products.

By the second quarter of the century tea had become a popular beverage and special tables with tray tops were evolved for its service. Silver teapots (30)—at first modeled on Chinese porcelain forms



—teaspoons, kettles, sugar bowls and tongs, and other paraphernalia became a major output of colonial silversmiths.

The Second Floor; mid-18th century



30. Silver teapot by Coney (1655–1722), Boston, early 18th century

31. Side chair after a design by Manwaring, Boston, c. 1770



On the second floor of the American Wing the trends in style we have just discussed develop profusely. The rooms and their furnishings largely date from the middle decades of the 18th century, a period culminating in the Revolutionary War. An increasing use of mahogany, along with handsomely grained black walnut, in itself made for more opulent appearances. Curved lines become more exuberant, carving more intricate and in higher relief. The influence of English architectural and furniture manuals becomes more pervasive. Books of design by Chippendale, Manwaring, and their contemporaries were freely referred to throughout the colonies. The back of the chair illustrated (31) is taken from Manwaring's manual. Even while Washington was struggling for political independence, his workmen at Mount Vernon continued to depend upon such English patterns.

In the main exhibition gallery here a variety of forms broadly summarize these developments. It was during this period that the high chest, or highboy, reached its last and most elaborate phase, most obviously in Philadelphia where highboys with their matching low chests ("lowboys") were ornamented by skillful carvers with pierced shells, scrolling leaves, flowers, vines, and other naturalistic details. There are no English equivalents of these highly developed forms. The same motifs appear in the carving of chairs and tables and in the decoration of silver. In the disposition of their ornament and the skill of its execution the "Pompadour" highboy (32), so called because of the carved bust in its pediment, and its companion piece are unsurpassed examples of this Philadelphia Chippendale style. Carved details (33) illustrate fables of La Fontaine and other subjects inspired by such engraved examples as appeared in Chippendale's *Director*. The "Pompadour" bust, incidentally, and comparable figures, such as those carved by John or Simeon Skillin (34) that embellish a handsome New England secretary on



32. "Pompadour" highboy,
Philadelphia, c. 1765



33. Carved detail from above



34. Carved figure from a secretary, New England, 1750–75

35. Carved detail from a block-front secretary, Newport, R.I., 1760–75

this floor, mark an early stage in the development of American sculpture.

Different regions of the country developed their own variations of the prevailing styles. The block-front chests, double chests, and secretaries, with their distinctive shell carvings (35), made in and about Newport, Rhode Island, by the Goddard and Townsend brothers (several of whose signed pieces are on exhibit), are outstanding examples of another highly refined local, or regional, fashion in furniture—and another significant departure from any known English precedent.

A small alcove (36) off the central gallery incorporates woodwork from the office of Gadsby's Tavern in Alexandria, Virginia. The tavern was built in 1793, but the scrolled pediment of the chimney breast, with its rosettes, the Doric triglyphs of the frieze, and the fluted pilasters all recall the persistent influence of earlier architectural books. The English wallpaper, with painted and applied Chinese motifs, represents an 18th-century vogue to which, among many other colonists, the wealthy merchant Thomas Hancock succumbed in decorating his magnificent Boston house in the mid-years of the century.

Across the main gallery is the Assembly Room (37) from the same tavern, with its little musicians' gallery hung high on the wall opposite the two fireplaces. It was in this room that George Washington attended his last birthnight ball in 1798. The tavern was a major coach stop on the much traveled route





between the northern cities and the southern plantations. As in the office alcove, here the walls are paneled only to the chair rail, although the scroll-pedimented mantels are wood from floor to ceiling.

The persistence of older styles is clearly seen in the magnificent "Queen Anne" chairs which were still being made in America more than two generations after that monarch's death in 1714. Those made in Philadelphia (38) during the middle years of the century, some departing into Chippendale

36. Alcove with woodwork from Gadsby's Tavern, Alexandria, Va., 1793



37. Assembly Room from
Gadsby's Tavern

38. Armchair, Philadelphia,
c. 1760



flourishes, are among the most graceful achievements of colonial craftsmanship, as may be seen in various examples on this floor. A walnut settee, also of Queen Anne design, with scrolled cresting and curved arms came from the handsome home of James Logan, William Penn's secretary. Another exceptional survival from colonial Philadelphia is a harpsichord inscribed by J. Klemm in 1739, the earliest instrument of the kind known to have been made in America.

In the Assembly Room, as in other rooms on this floor, higher ceilings made it possible and practical to install chandeliers. The pair of ten-light brass examples here are of the kind imported from England for lighting churches and public buildings. The excellence of native brassworkers is well demonstrated by two sets of andirons (40) from the foundry operated by Paul Revere and his sons. Thanks to technical advances in glassmaking, looking glasses

(39), whose frames also shared the contemporary spirit of architectural design in their moldings and scroll pediments, grew larger and increased the illumination of rooms with their more abundant reflections of candlelight.

Adjoining the Assembly Room is a smaller room taken from a brick house, known as Almodington, in Somerset County, Maryland, and representing an average mid-18th century interior of a gentleman's home. Its walls, divided horizontally by a heavy chair rail, are paneled from floor to ceiling in a manner that was gradually losing popularity. The present mantelpiece replaced an earlier one around 1800. In the shell cupboards that flank the fireplace might well have been arranged delftware from Holland, salt-glaze pottery from England, and possibly China Trade porcelains, all of which added decorative emphasis to any room.

Although fine woods were, as said, increasingly used for furniture, decorative painting was not altogether superseded, as we can see in the elaborately designed wooden tester of a bed (41), with its grisaille landscape scenes. Also, imitation lacquer work—the japanning earlier mentioned—continued to

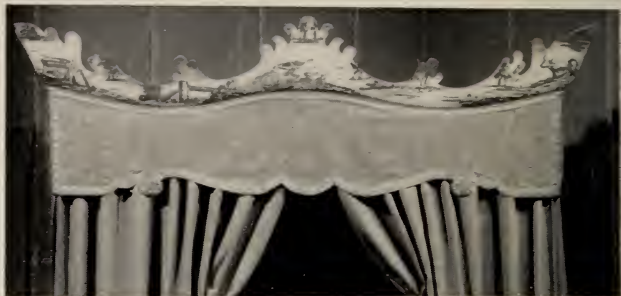


39. Looking glass, mid-18th century



40. Andirons by Paul Revere and Son, Boston, late 18th century

41. Painted tester of a bed,
mid-18th century



add an exotic and colorful appeal to high chests (42) and low chests, looking glass frames, clocks, and other forms.

As the 18th century progressed the advertisements of upholsterers offering a rich variety of domestic and, particularly, imported fabrics became more and more insistent and appealing. Silk and wool damasks of strong pattern and equally strong colors, China silks, brocatelles, furniture checks, printed cottons or linens, and a bewildering list of

42. Japanned high chest,
Boston, c. 1735





other textiles were suggested for window and bed hangings and upholstery. As often as not a single fabric, or hue at least, served throughout a room, as contemporary references to “the green room,” for example, or “the yellow room” indicate. Painted canvases as well as Near Eastern and “Scotch” carpets were now commonly used as floor coverings.

Although the rooms in the American Wing are furnished according to their different periods and separate characters, in the Verplanck room (43), by very rare good fortune, all the furnishings have been reassembled from their original home, the residence of Samuel and Judith Crommelin Verplanck at 3 Wall Street, New York City. Judging from the uniformity of style it seems likely that most of the furniture was made by the same New York craftsman; two obvious exceptions, the red and gold japanned secretary and the gilt-framed looking glass in the Chinese Chippendale style, were imported from England. Three highly representative portraits of members of the Verplanck family by John Single-

43. The Verplanck room,
1763–67



44. Enameled glass,
Bristol(?), England,
mid-18th century

45. Room from *Marmion*, King
George County, Va.,
1750–75

ton Copley, most renowned of colonial artists, recall this Bostonian's journey to other colonies in search of well-to-do patrons. The architectural woodwork comes from the 18th-century home of Cadwallader Colden, Lieutenant Governor of colonial New York, in Orange County, New York.

America did not have direct contact with the Orient until after the Revolution. However, via England and the European continent, porcelains made in China for the Western markets were brought into the New World in growing quantities during the 18th century. As may be seen in the cupboard flanking the fireplace, the Verplancks owned a supply of this coveted ware. (One table service on view in the Wing consists of 248 pieces, made for Samuel Chase of Maryland, signer of the Declaration of Independence, in the third quarter of the century.) Nearby, a magnificent representation of opaque white glass enameled with brightly colored designs (44), of the type made in Bristol, England, shows the art and ingenuity that went into the effort to find substitutes for the porcelains of the East.





One of the most interesting of all early American rooms is that from Marmion (45), the Virginia plantation home of the Fitzhugh family. Here the architectural treatment of Ionic pilasters and entablature conforms with unusual fidelity to the renaissance conception of the classical order. Part of the woodwork is painted to simulate marble; elsewhere landscapes suggestive of Dutch paintings, urns with flowers, festoons of leaves, and asymmetrical scrolls, are pleasantly composed on the larger wall panels. The fireplace opening is lined with its original Siena marble, and above hangs the gilt-gesso looking glass of rococo design that always has hung in this room.

A room from the Samuel Powel house (46), built in Philadelphia in 1768, marks a culmination of the stylistic trends represented on this floor. Powel, last colonial mayor of Philadelphia, widely traveled, friend of and host to Washington, was smartly abreast of the latest fashions from abroad and wealthy enough to command the finest craftsman-

46. Room from the Powel house, Philadelphia, 1768

47. Carved detail of a pier table, Philadelphia, 1760-75





48. Molded glass sugar bowl,
Stiegel type, c. 1770

49. Engraved glass presentation goblet by Amelung,
1788



ship. Here the carved and molded decoration of the woodwork and plaster interpret in a masterly manner the curvilinear ornamental style broadly associated with Chippendale and with his interpretation of the French rococo style. Most of the furniture in the room is the work of those Philadelphia artisans who, in the third quarter of the 18th century, gave the most complete and advanced American expression of the current styles. A finely carved mahogany side table (47) calls particular attention to the French influences that helped shape those styles, as to a degree do the carved and gilded looking glass and gilt-bronze candle brackets that hang near it. The Chinese wallpaper, originally in another house of the same period, again reminds us of the Oriental contribution to Western decoration at this period.

One must imagine the glitter and sparkle of the cut-glass chandelier that hangs in this room when its eight candles were lighted. Colonial glassmakers were not yet supplying such pretentious accessories, but the skill with which they produced more modest wares in clear and brightly colored glass, blown, molded, and sometimes enameled or engraved, is clearly evident in the Museum's comprehensive collection, parts of which are exhibited in cases in the adjoining corridor and elsewhere in the Wing. The Pennsylvania glasshouses of the fabulous "Baron" Stiegel advertised products as good as any imported from Europe, and if that boast might be challenged, the molded sugar bowls (48), toilet water bottles, pitchers, and other forms associated with these factories were in fact expertly made of good metal. The influence of Stiegel and of other glassmakers, some of whom worked in southern New Jersey—and who produced distinctive forms of their own—is apparent in later glass from New York, New England, Ohio, and elsewhere, whither itinerant craftsmen and their descendants drifted from the earlier glasshouses. Two engraved presentation goblets (49) made in Maryland at the factory of John Frederick Amelung are among the finest fully identified pieces that have survived from the 18th century.

On the floor below has been installed the final interior dating from the colonial period, the magnificent entry hall (50) from the Van Rensselaer manor house in Albany, New York. Built by the last patroon, Stephen Van Rensselaer, between 1765 and 1769, this house was one of the most important examples of Georgian architecture in the middle Atlantic colonies. The hall originally ran from front to rear entrances, with a stair hall through the archway at one side leading to the upper story. The intricate rococo carving in the spandrels of the archway is derived from an English design book of 1752.

The most remarkable feature of the hall is the scenic paper painted in 1768 especially for these walls. Its landscapes and seascapes, in tempera, after engravings of popular 18th-century European paintings, are surrounded by fanciful scrolls and grotesque designs. All in all this spacious and extravagantly decorated passage offers a spectacular contrast to the tiny entry hall of the earliest colonial dwellings, such as was noted on the third floor of the Wing.

The Museum exhibits several chairs once owned by the Van Rensselaer family and that might origi-

The First Floor; late 18th and early 19th centuries

50. Entry hall from the Van Rensselaer manor house, Albany, N.Y., 1765-69





51. Knife box with silver
mounts, New York,
c. 1770

nally have stood in this hall. Most of the other furniture shown here—chairs, sofas, gaming and other tables—are also the products of New York craftsmen working in the Chippendale style. A set of three mahogany-veneered knife boxes (51) made about 1770 for the Stuyvesant family is embellished by mounts of silver by Lewis Fueter, a New York smith.

For the rest, the rooms on the first floor date from the several decades following the Revolutionary War, a period during which fresh currents of taste and design, released by the peace, flowed from European countries into the new Republic. A second classic revival was taking place, based not on renaissance concepts as in the earlier Georgian period, but on more accurate knowledge of ancient architecture. The recently excavated cities of Pompeii and Herculaneum provided a whole new vocabulary of ornament and decoration, which the brothers Adam in England, among others, used to create a style that was at once dignified and ostensibly simple.

In fashionable houses of the Republican period rooms tend to be more spacious, with higher ceilings and larger windows that at times extended even to the floor. The robust, often asymmetrical quality of earlier work gave way to measured symmetry and delicate grace. Oval, round, and octagonal rooms added variety to floor plans. By the end of the 18th century the up-to-date American home might have had numerous rooms for special purposes—a dining room, a parlor, a ballroom, a library, as well as a kitchen and bedrooms (but no bath)—a set of circumstances far removed from the all-purpose character of some 17th-century rooms. Furniture, too, was now made in a variety of forms for furthering the comforts and conveniences of life—washstands, sideboards, wine coolers, sewing tables, bookcases, and so on.

Furniture and furnishings quickly responded to the new classical style. Forms became lighter, outlines more severe. Carving was subdued in favor of inlay and veneer. Although American craftsmen were primarily influenced by the published designs of Hepplewhite and Sheraton, both personal and

52. Painted side chair,
Sheraton style, New York,
c. 1800



regional differences in interpretation persisted in the newly formed states of the union.

Between the Van Rensselaer room and the main gallery is a small room with woodwork from a house in Providence, Rhode Island, built between 1794 and 1798. The painted chimney breast with its broken pediment recalls earlier styles, but the attenuated proportions and ornamental details are classic in character. An unusual settee and matching chairs (52) delicately painted with floral motifs are New York versions of the Sheraton style. Yankee ingenuity found expression in altogether new forms. Two wall clocks (53) by Simon and Aaron Willard of Massachusetts represent a completely independent development in timepieces, early forerunners of the famous banjo clocks of later years, examples of which hang nearby.

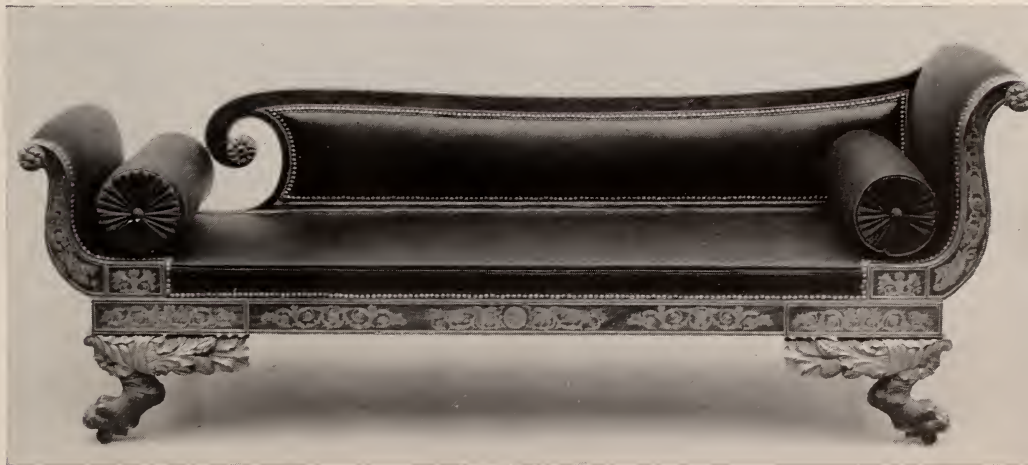
In adjoining passages several heavily carved sofas (54), chairs, a piano, and other pieces in the Empire style, a number of them with painted and gilded stenciled designs and several signed by their makers, foretell the future development of the classical styles represented in the other rooms on this floor.

As on the upper floors, the central gallery offers a brief summary of the material in the surrounding rooms. The chandelier and wall lights (55) of crystal and gilt-bronze, with their original etched hurri-



53. Wall clock by A. Willard (1757-1844), Roxbury, Mass., 1780-90

54. Painted and gilded sofa, Empire style, New York, c. 1815





55. Wall light, English, c. 1815

56. Mantelpiece from the Derby house, Salem, Mass., by McIntire, 1795-96

cane shades still in place, were purchased in New York in 1815. One of the most distinctive variations of the prevailing furniture styles emerged in the work associated with the celebrated New York cabinetmaker Duncan Phyfe, an immigrant Scot. The suave curves of his constructions and the skilled disposition of a few restrained decorative elements of carving and turning owe a debt to Sheraton's designs, but they are usually free adaptations with a highly local flavor. A large banquet board in three divisions, with its four-column platformed supports and its gracefully outsweeping legs, is an impressive example of this typically New York style. An unusual set of nine matching chairs (58) together with others, singly and in pairs, and with several sofas, tables, and diverse other forms, provide a clear idea of how imaginatively and capably the New York craftsman improvised on a basic theme.

In an alcove off this gallery have been installed a cornice from a Salem house built about 1804 from



plans by Samuel McIntire and a mantelpiece (56) carved with classical scenes and motifs (57) from the mansion this same celebrated carver and architect built in Salem for Elias Haskett Derby. The latter element is all that remains of this once famous structure. There are also in our collections, however, several handsomely painted feather-back chairs (56) that were part of a set of 25 made for the Derby house; and in another room on this floor a four-post bed (65) that was originally in the house

57. Detail of 56



—the finest American bed that has survived from this period. A sofa in the Sheraton style illustrates the very capably carved decoration characteristic of McIntire's work. The walls of the alcove are covered with French wallpaper depicting romantic Italian scenes such as were known to many Yankee seafarers.

Adjoining the large gallery is a dining room (60) removed from a house at 915 Pratt Street, Baltimore, built just before the War of 1812. Here, in contrast to the rooms on the floor above, the wall paneling exhibits elliptical rather than rectangular forms. The architectural elements—pilasters, colonnettes, and cornice—are delicate in scale and refined in detail. The relations of the openings—the arched recesses flanking the fireplace, the tall windows, and the doors—the wall surfaces with oval panels echoing those in the alcoves and the mantel, and their trim all reveal a studied composition, a restrained elegance, that is typical of the classicism of the early Republic.

58. Side chair from Phyfe's workshop, c. 1810





59. Painted glass panel from a desk, Baltimore, c. 1800

60. Room from Baltimore, Md., c. 1810

Furniture made in and about Baltimore shows still other regional variations most conspicuously in the colorful use of light wood inlays and painted glass panels (59), often with classical motifs, set into the wood. The Museum owns a unique and most elaborate Baltimore sideboard (61) which, with its marquetry veneers and its inlaid plates of Sheffield silver and ivory, in addition to the features noted above, carries the local Sheraton style to its extreme expression. A mixing table, several card tables, a desk, and other pieces from Baltimore express to lesser degrees the same general characteristics. That the painted glass decorations were not exclusively a Baltimore device is evident from a remarkably handsome pair of gilt wall mirrors from Boston, with such inserts in the upper frames.

A room taken from a derelict house in Petersburg, Virginia, built about 1800, has walls covered with delicately patterned satin, following a custom not uncommon in houses of the early Republic. Stucco ornament (62) in the form of delicate arabesques,





61. Sideboard, Baltimore,
1795-1800

foliage, and other motifs enriches the architectural trim of the room in a manner picturesquely reminiscent of an Adam interior. The marble mantel is engagingly carved, the central panel depicting Leda and the Swan.



62. Fireplace detail from a
house in Petersburg, Va.,
c. 1800

Baltimore and Charleston, South Carolina were important cabinetmaking centers south of Philadelphia; the most substantial Virginia homes depended for their fine furniture upon those or northern cities or, to be sure, Europe. The furnishings of the Petersburg room reflect this state of affairs. One might note in passing the increasing prominence in these rooms of European cut glass and Sheffield plate lighting fixtures in various forms, of China Trade porcelain, English transfer-printed pottery, decorative French porcelain (63), and gilt mantel clocks, most of which were specifically directed to the American market and some of which were embellished with American portraits or scenes to enhance their transatlantic appeal.



63. French porcelain vases
with portraits of Washing-
ton and Lafayette, c. 1824

In a room from the Duncan house, built in Haverhill, Massachusetts, in 1818, the thin, reeded columns of the mantel (64), with their brass bases and capitals, the plaster ornament on the chair rail and chimney breast, the fret design of the cornice (copied from the 1792 Boston edition of Pain's *Builder's Companion*), and the brilliantly colored French wallpaper depicting a hunting scene all combine to provide a notably harmonious early 19th-century interior from north of Boston.

64. Fireplace detail, room from
Haverhill, Mass., 1818



In the New England area expert craftsmanship in all mediums abounded. We have already remarked the magnificent carved bed (65) and the painted chairs made for the Derby family; elsewhere on this floor may be seen examples of silver—notably two enormous mugs, or cans, and four cups—made by the patriot Paul Revere for the great merchant Elias Haskett Derby. The tall clocks of Simon and Aaron Willard, Jr. (67), beautifully cased in mahogany and with decoratively painted dials (66), are further evidence of the abundant skills available in early Federal New England.

The Benkard Room contains a selection of material assembled during many years of informed, tasteful collecting by Mrs. Harry Horton Benkard. With its architectural setting, woodwork from an early 19th-

65. Bed probably carved by
John Seymour, c. 1795



century house in Newburyport, Massachusetts, it was given to the Museum by a group of her friends upon Mrs. Benkard's death. These furnishings are not the product of a single shop or of a single region or country; they represent a summary statement of the various matters that have been considered in



66. Painted dial from Willard clock

67. Tall clock by
Aaron Willard, Jr.
(1783-1864), Boston,
c. 1812

the past few pages—and a striking reminder of the role of the private collector in the preservation and appreciation of the American decorative arts.

Before leaving this room it might be helpful to remember that the window and bed hangings throughout the American Wing are modeled after pictorial and other documentary sources from the various periods represented. In the Benkard Room, for example, the festooned drapery on the sofa, bookcase, and windows are copied exactly from designs in Sheraton's *Drawing Book*. In the adjoining Charles Allen Munn Room, a memorial to another outstanding private collector and generous benefactor of the American Wing, the window draperies follow a plan sketched by Thomas Jefferson for the refurbishing of Monticello. They are fashioned of printed toile de Jouy, a fabric ordered by Jefferson in quantity when he was in France.

Decorative panels on two mantelpieces in the Munn Room, originally in a Philadelphia home, depict respectively Perry's victory on Lake Erie during the War of 1812 and a sarcophagus with the legend "Sacred to the memory of departed heroes" above which the American eagle spreads its wings. The



68. Inlaid design from a bureau by Michael Allison, New York, 1796–1810



69. Argand lamp with Wedgwood base, English, 1810–25



same symbolic bird is pictured in the inlaid designs (68) of several pieces of furniture in this room (and elsewhere on this floor), on a gilt-bronze French clock, and, as well, on silver, and on brass andirons of the period—a token of the rising nationalism of the times. A pair of Argand lamps (69) with cut-glass reservoirs, Wedgwood bases, and white metal mounts represent the first radically improved lighting device in history, a device first marketed in Europe in 1784 and quickly appreciated in America. Here the illuminating oil was fed from an elevated container to a tubular wick in a way that gave air to both outer and inner surfaces of the wick. Whale oil lamps in pewter, in brass, and, most popularly in America, in glass offered a somewhat less expensive improvement on earlier lamps. A variety of these latter may be seen in nearby cases together with other examples of glass from the first half of the 19th century.

Early American silver

The examples of early American silver shown in various rooms in the Wing are but a token of the Museum's large and representative collection. The silversmith, or goldsmith as he was often called, was a distinguished figure in colonial society, a banker of sorts through whose skill the variable and miscellaneous coins of different lands, which flowed into the New World in the course of trade, might be

fashioned into handsome pieces of plate of certified weight and purity. As such, wealth could be clearly identified in case of theft (as coins could never be), could be put to practical use or serve as conspicuous display, and could be quickly reconverted into acceptable coinage in time of need.

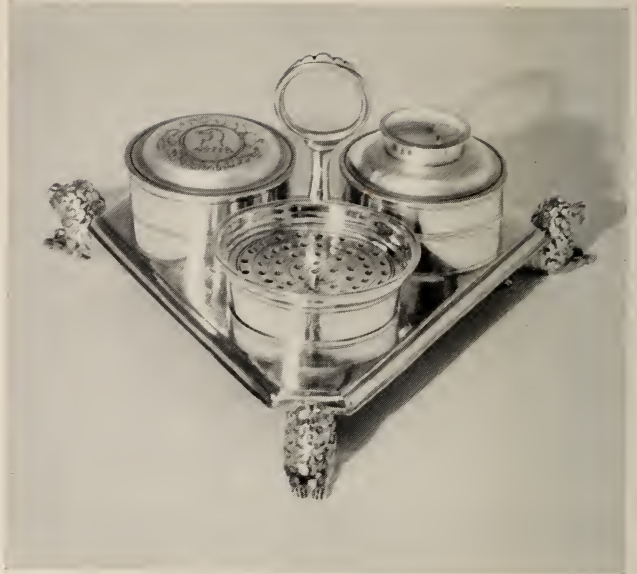
In terms of this single medium, and in pieces of outstanding interest, one can trace virtually all the trends in design, in fashion, and in domestic attitudes that have already been outlined in this guide. The earliest items are several shillings (70) and sixpences coined by John Hull and Robert Sanderson in Boston in the second half of the 17th century. A tazza, or salver, by John Coney, a particularly superb craftsman, a caudle cup by William Cowell, Sr., and an elaborate sweetmeat box by Daniel Greenough, all New Englanders working around the turn of the century, represent distinctive forms held over from earlier English fashions and soon to be abandoned. An elaborately wrought chocolate pot (71) by Edward Winslow, another early Boston smith, heralds the introduction of that exotic drink. Coney's ink-



70. Shilling by Hull and Sanderson, Boston, 17th century



71. Silver chocolate pot by Winslow (1669-1753), Boston, c. 1700



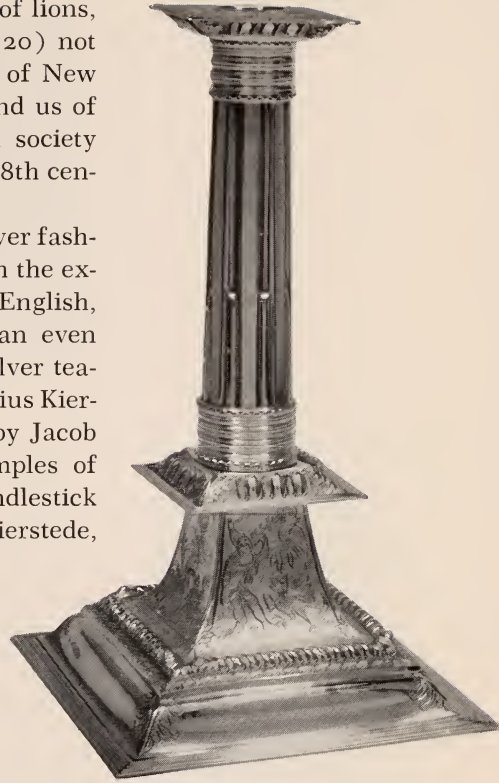
72. Silver inkstand by Coney,
Boston, early 18th century



73. Silver tea kettle by
Kierstede (1674-1757),
New York, c. 1710

stand (72), its three feet cast in the form of lions, and Jacob Hurd's large two-handled cup (20) not only emphasize the remarkably high level of New England silversmithing, but strongly remind us of the degree of affluence of which colonial society could already boast in the first half of the 18th century.

The same points might be made of the silver fashioned in the New York area at the time, with the exception that here a mingling of Dutch, English, French, and other traditions resulted in an even richer variety of form and decoration. A silver tea-kettle (73) with a grotesque spout by Cornelius Kierstede and a handsomely decorated teapot by Jacob Boelen are both the earliest known examples of these forms in American silver. A fluted candlestick (74) and a matching snuffer stand by Kierstede,



74. Silver candlestick by Kierstede, c. 1705

with fantastic designs chased on their bases, an embossed paneled bowl by the same maker, and tankards, church beakers, and baptismal basins by his contemporaries all bespeak a fertility of invention and adaptation that owed much to Dutch influences.

A pair of trifid salts (75) of slightly later date, with dolphin feet and cast floral appliquéés, by Charles LeRoux, epitomizes the Huguenot contribution to the craft as it was practiced in the Hudson River Valley. Individual salts such as these were an innovation of sorts, indicating new refinement in dining habits. There were Huguenots in New England as well. Apollos Rivoire, a Boston smith who Americanized his name to Paul Revere, had a more famous son and namesake whose silverwork is well represented in our collections. A small tankard (76), among other pieces, some already mentioned, is attributed to this well-known patriot.

Throughout the colonial period tankards and porringers were common forms of silver. In our collec-

75. Silver salts by Charles LeRoux (1698–1745), New York, early 18th century



76. Silver tankard by Paul Revere, Jr. (1735–1818), Boston, c. 1760

tions the regional variations and the evolution of their designs are fully apparent. By the middle of the 18th century the ever-rising popularity of tea led to a proliferation of the separate forms used in its service. The rococo influence that spread from France to England and to America can be seen in a teapot by Joseph Edwards and a creamer by Benjamin Burt, Bostonians both. Gradually, tea sets were designed *en suite*, with teapot, creamer, sugar bowl, and other accessories considered as related elements of an allover pattern. This development roughly coincided with the introduction of the classic revival, as witnessed by a teapot, sugar bowl, and creamer, with delicate bright-cut ornament, by Paul Revere, Jr. (77).

An oval salver, made by Andrew E. Warner of Baltimore and presented by the grateful citizens of that city to Commodore Stephen Decatur, typifies the profuseness and the massiveness of the late Empire style, which has been noted earlier.

Although the original termination date for the collections was set at 1830, the Wing has collected over the years 19th- and 20th-century examples of furniture, silver, glass, and ceramics. Elaborately carved parlor suites in the style of John Belter of New York are stored for future use. The Miles and Green collections contain every variety of Victorian glass. Contemporary glass is represented in the Reinach collection of Steuben. The Moore Fund has enabled the Wing to purchase examples of the skills of the

modern potter and enameler. The art of Louis Comfort Tiffany finds expression in our collections of jewelry, enamels, and Favrite glass (78). This wealth of objects lies in our storeroom awaiting additional galleries where it is hoped someday they may be displayed.

The foundation for the American Wing's furnishings was laid in 1910 by the gift of Mrs. Russell Sage of the entire collection of Dr. Eugene Bolles, an early connoisseur in this field. Other gifts by Charles Allen Munn and R. T. Haines Halsey broadened the interest and variety of the exhibits as they were first shown to the public. As early as 1913 Frederick W. Hunter had presented the Museum with his important collection of early glass. Later gifts of glass by Dr. and Mrs. Charles W. Green and Mrs. Emily Winthrop Miles have greatly increased the scope and significance of these collections. In 1933 Judge A. T. Clearwater bequeathed his magnificent collection of more than 500 pieces of early American silver, most of which had previously been on loan in the Museum. The gift of the great hall from Rensselaerwyck by Dr. Howard Van Rensselaer resulted in a new one-story ell to the Wing. In 1941 a second story

77. Silver tea set by Paul Revere, Jr.





78. Glass vase by Tiffany,
New York, 1875-96

NOTES ON THE ILLUSTRATIONS

- | | | | |
|---|----------------|---|------------|
| 1. Gift of Robert W. de Forest, 1924 | | 9. Gift of Mrs. Russell Sage, 1909 | 10.125.689 |
| 2. Rogers Fund, 1916 | 16.147 | 10. Gift of Mrs. J. Insley Blair, 1951 | 51.12.2 |
| 3. Sansbury-Mills Fund, 1957 | 57.142 | 11. Bequest of Mrs. J. Insley Blair, 1952 | 52.77.51 |
| 4. Gift of Joseph France, 1943 | 43.162.4,25,29 | 12. The Sylmaris Collection, Gift of George Coe Graves, 1923 | 23.197 |
| 5. Bequest of Helen Hay Whitney, 1945 | 45.35.32 | 13. Gift of Mrs. J. Woodhull Overton, 1953, in memory of Mrs. J. Insley Blair | 53.197.1 |
| 6. Gift of Mrs. Charles W. Green, 1951, in memory of Dr. Charles W. Green | 51.171.152 | 14. Gift of Mrs. J. Insley Blair, 1951 | 51.72.1 |
| 7. Gift of Mrs. Robert W. de Forest, 1933 | 34.100.9 | 15. Munsey Fund, 1936 | 36.127 |
| 8. Sage Fund, 1926 | 26.290 | 16. Gift of Mrs. Russell Sage, 1909 | 10.125.685 |

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17. Sage Fund, 1926	26.290	50. Gift of Mrs. William Bayard Van Rensselaer, in memory of her husband, 1928	
18. Bequest of Herbert Lee Pratt, 1945	45.62.3	51. Morris K. Jesup Fund, 1954	54.24.1
19. Gift of Mrs. Russell Sage, 1909	10.125.175	52. Gift of Henrietta McCready Bagg and Ida McCready Wilson, 1936, in memory of their mother, Ann Carter McCready	36.60.3
20. Morris K. Jesup Fund, 1952	52.170	53. The Sylmaris Collection, Gift of George Coe Graves, 1930	30.120.52
21. Kennedy Fund, 1918	18.110.65	54. Gift of Mrs. Bayard Verplanck in memory of Dr. James Sykes Rumsey, 1940	40.159.1 a, b
22. Rogers Fund, 1909	09.175	55. Fletcher Fund, 1934	34.75.2
23. Rogers Fund, 1933	33.110	56, 57. Rogers Fund, 1946	46.76
24. Rogers Fund, 1936	36.112	58. Gift of C. Ruxton Love, 1960	60.4.4
25. Gift of Mrs. Robert W. de Forest, 1910	10.183	59. Fletcher Fund, 1934	34.135
26. Rogers Fund, 1944	44.47	60. Rogers Fund, 1917	18.101.1
27. Rogers Fund, 1916	16.120	61. Purchase, Joseph Pulitzer Bequest, and Gift of Michael Taradash, 1945	45.77
28. Gift of Mrs. J. Insley Blair, 1946	46.194.3b	62. Gift of Dr. Joseph Osborn, 1925	25.158.1,2
29. Gift of Mrs. J. Insley Blair, 1946	46.194.3	63. Purchase, Joseph Pulitzer Bequest, 1942	42.76.46
30. Bequest of A. T. Clearwater, 1933	33.120.526	64. Rogers Fund, 1912	12.121
31. Gift of Mrs. Paul Moore, 1939	39.88.1	65. Kennedy Fund, 1918	18.110.64
32, 33. Kennedy Fund, 1918	18.110.4	66, 67. Purchase, Joseph Pulitzer Bequest, 1942	42.76.1
34. Gift of Mrs. Russell Sage, 1909	10.125.81	68. The Sylmaris Collection, Gift of George Coe Graves, 1932	32.55.3
35. Rogers Fund, 1915	15.21.2	69. Bequest of Miss Emilie Ogden, 1924	24.116.4.5
36. Rogers Fund, 1917	17.116.5	70. Bequest of A. T. Clearwater, 1933	33.120.377
37. Rogers Fund, 1917	17.116.1-5	71. Bequest of A. T. Clearwater, 1933	33.120.221
38. Rogers Fund, 1925	25.115.18	72. Bequest of Charles Allen Munn, 1924	24.109.36
39. Purchase, Joseph Pulitzer Bequest, 1933	33.142.2	73. Bequest of James Stevenson Van Cortlandt, 1940	40.145
40. The Sylmaris Collection, Gift of George Coe Graves, 1930	30.120.89,90	74. Gift of Robert Livingston Camman, 1957	57.153
41. Gift of Mrs. J. Insley Blair, 1946	46.194.6b	75. Dodge Fund, 1935	35.68.2
42. Purchase, Joseph Pulitzer Bequest, 1940	40.37.1	76. Bequest of A. T. Clearwater, 1933	33.120.506
43. Gift of John Bayard Verplanck, James De Lancey Verplanck, and other descendants of the original owner, Samuel Verplanck (1739-1820), 1939		77. Bequest of A. T. Clearwater, 1933	33.120.543;544;547
44. Bequest of Mrs. J. Insley Blair, 1952	52.77.25	78. Gift of H. O. Havemeyer, 1896	96.17.36
45. Rogers Fund, 1916	16.112		
46. Rogers Fund, 1918	18.87.1-4		
47. Kennedy Fund, 1918	18.110.27		
48. Gift of F. W. Hunter, 1914	14.120.21		
49. Rogers Fund, 1928	28.52		





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